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prove merely that knocking or some other intentional sound did not always precede or accompany an actor's entrance rather than that they never did. Nevertheless, if Mr. Mooney's results do not stand the test of time, it must be by reason of the emergence of new evidence.

The fifth chapter, though it occupies more than half the whole (49-104), is intrinsically less important and is marred by several flaws. The combined number of entrances and exits, whether by the stage-door or by the *parodoi*, averages 16 2-3 for each play of Aeschylus, 24 5-7 for Sophocles, 25 1-18 for Euripides, 18 2-9 for Seneca, 41 7-11 for Aristophanes, 32 2-3 for Menander, 40 7-10 for Plautus, and 53 1-6 for Terence. The first of these figures is incorrect, because by some inadvertence the Prometheus Bound is omitted from the Aeschylean table (page 50). Allowance must be made for the same error also in the statement that the action in Aeschylus's plays without a back-scene averages 12 1-3 entrances and exits, and 21 in those with one (54). Moreover, Dr. Mooney must not explain the difference between Aeschylus's earlier and later plays in this respect solely on the basis of the absence or presence of a back-scene: the increase of actors from two to three must also be recognized as a contributing factor. This supposition is confirmed by the fact that "the plays without a back-scene in Sophocles and Euripides are higher in action than the corresponding plays of Aeschylus".

But most of this chapter (58-104) is devoted to the vocabulary used in entrances and exits—mere tables of word-lists and statistics fill forty pages! That *eis* and *ek* are normally used with reference to the house (*in*, *intus*, *intro*, *ex*, and *e* in Latin), and *πρός* and *ἀπό* with reference to the *parodoi* (*ad*, *ab*, *abs*, and *a* in Latin) is the main conclusion reached (compare 59, 63), and it hardly seems worth the space. Occasionally *eis* and *ek* are employed with reference to the *parodoi*, and this usage is "improper" when the preposition must be taken as referring to entering or leaving the orchestra itself. Dr. Mooney finds instances of such an improper use in Aristophanes, but none in tragedy (60). But does not *εἰσεληλυθας* in Sophocles's Oedipus Rex 319 furnish an example? Compare the note there in Earle's edition. This instance must have escaped the author entirely, since no example of *εἰσελθεῖν* in Sophocles is listed in the appropriate table on page 78. A more serious matter, however, is the fact that Professor Mooney is apparently unacquainted with Feyerabend, *De Verbis Plautinis Personarum Motum in Scaena Exprimantibus* (Marburg, 1910). Of course, this writer treated only one of the eight dramatists with whom Mr. Mooney deals; his task and Dr. Mooney's were not precisely the same. Nevertheless, so far as Plautine usage is concerned, this part of Dr. Mooney's dissertation largely overlaps that of his German confrère, and it is too bad that he has not checked up his predecessor's work for us. A cursory

examination reveals seeming discrepancies of a minor nature between the two, but it is impossible to run them down without more labor than the results would warrant, for Feyerabend quotes every instance in full but without giving statistical tables and Mr. Mooney gives elaborate tables without a single citation. The main justification for spending so much time upon so barren a topic would be found in the finality of the tabulations and statistics. In view of the foregoing, I am not convinced that finality has been secured in the present instance.

In conclusion, let me point out that my criticism of the fifth chapter in no way applies to or affects the value of what I conceive to be Professor Mooney's real contribution, Chapters I to IV.

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Introductory Latin. By Frank Prescott Moulton. Boston: D. C. Heath and Co. (1914). Pp. XII + 282. \$1.00.

This is a revised edition of Professor Moulton's earlier book of the same name, published in 1907. The treatment of the third declension has been simplified, while that of the subjunctive mood and the ablative absolute has been somewhat extended; a new chapter on *cum*-clauses has been inserted, and, finally, thirteen new stories have been added for supplementary reading and drill upon grammatical principles. There are seventy-five chapters. The author believes that these will require a little more time than the same number of chapters in some other books, but "the gain is more than commensurate; for, when the pupil finishes the exercises, he will have read an epitome of the first thirty chapters of Caesar containing a connected account of the whole Helvetian war. . . . In short, the reading lessons furnish not only a preparation for Caesar, but a preparation *in* Caesar".

This quotation reveals the great aim of the work—concentration of effort, direct progress toward the goal of reading real Latin. There is no superfluous matter; every sentence and every word has its part to play. The word-list is constructed in accordance with Lodge's Vocabulary of High School Latin, and the syntactical information covers those points selected for the first year by Byrne's Syntax of High School Latin. Illustrations and the summaries in the Appendix reinforce the purposes of the book. Brevity, clearness, and force are its outstanding characteristics.

Yet these virtues cannot always travel together harmoniously; for example, force and brevity are sometimes incompatible with clearness. No one knows better than Professor Moulton himself, since he has had a long and successful experience in teaching preparatory Latin, how faint and fragmentary is that knowledge of the English language and its syntax which beginners in Latin have at their command. Accordingly it is the function of the first year Latin to develop in these immature minds some comprehension of the general principles governing the expres-

sion of thought, a comprehension which forms one of the most valuable possessions of every man who is really educated. But here the teachers of Latin often fail. Many a College student of the Classics does not know what a 'finite' form of the verb is, has never realized the fundamental difference between subjunctive and indicative, and habitually fights shy of clear-cut statements regarding modes, participles, and gerunds. Why? Because he does not understand just what they are, and why they bear the names they do. I am not speaking now of knowledge of rules, but of an understanding of those principles of language which illuminate the rules, at least to a very great extent. Such knowledge lies at the base of all linguistic study; it is one of those products of correct training in Latin that can be advantageously transferred to the mastery of other tongues, ancient or modern.

Consequently, in books for pupils who are beginning Latin, I should like to see more careful explanation and illustration of all points which introduce general concepts common to all languages. At the very beginning, cases are somewhat perplexing to many students; later, the verb-system in all its majesty seems fearfully and wonderfully made to children who, in studying the English verb, have been taught 'love, loved, loved' or 'sing, sang, sung', and little more; the varieties of pronouns—personal, relative, interrogative, reflexive, intensive, infinitive—lead into another maze of half knowledge. And as for ablative absolute, subjunctive constructions, indirect discourse, gerunds and gerundives, even much more advanced students could profitably devote some time to getting better acquainted with them. A more leisurely treatment of all of these and similar points would surely not be out of place in a beginner's book. Comparison with English idiom will of course accomplish a great deal; and very helpful, it seems to me, is the etymological explanation of grammatical terms, i.e. appositive, infinitive, ablative absolute, participle. In fact, the etymology of grammatical names often seems to be a well-nigh complete unfolding of their real essence. Probably the writers of text-books of elementary Latin would reply to this criticism that such explanation of terms and principles is left to the teachers, but in my opinion it is so important a feature of the first year in Latin that it should rise up before eyes of both teacher and pupil in all the consecrated dignity of the printed page.

Aside from this general suggestion, which in differing degrees applies to almost all of our elementary books in Latin, I have only a few criticisms to make of Mr. Moulton's book, and these few are not especially significant. On page 2 the sound of *u* in Latin is given as that of *u* in 'tube'; I prefer the comparison given by the first edition, to the *oo* in 'pool'. Most recent authorities mark the vowel of the perfect subjunctive terminations long in the second singular, first and second plural. The note on page 114 concern-

ing the sequence in result clauses is not true to the facts. The future passive participle should be called so except when in the gerundive construction. The chapter on *cum*-clauses is necessarily unsatisfactory because of the limited space devoted to it. The congestion of difficult grammatical subjects at the end of the book is of course to be explained by the assumption that these are to be studied more thoroughly in later years of Latin.

In general, Introductory Latin is an excellent book; such is the testimony of the many teachers who have made use of it. It is found in this country from Maine to California; it has even been used to some extent in England.

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Ancient and Medieval Art: A Short History. By Margaret H. Bulley. New York: The Macmillan Company (1914). Pp. xxx + 321.

The author, who, one may infer from the Introduction, has had considerable experience in teaching children, states that this book "is primarily intended for parents and teachers" and "is the outcome of a series of picture talks given to two classes of elementary school children whose ages varied from nine to fifteen years".

That the work is ambitious in its scope may be judged from the fact that it begins with paleolithic art, and then takes up in turn Egyptian, Babylonian and Assyrian, Chinese, Aegean, Greek, Roman, Byzantine, Arab, and Gothic Art. To meet the needs of her more youthful as well as older students the writer has arranged the lessons, or chapters, in two parts. The first, for the younger children, takes the form of a story, the second, of a more historical treatment of the material. These lessons are intended to be followed by a study of illustrative material. That these lessons contain very little mention of art is defended on the ground that they are destined to create the atmosphere which gave birth to art.

The book should prove useful to those who are anxious to arouse an interest in art in children. The stories are well told and calculated to lead the pupil toward the art products of the period concerned. One cannot help feeling, however, that at times, probably because of a desire to adhere to the modern laws of morality, a false note is struck. Thus, for instance (33), in the Egyptian story the princess Nefert is made to cover her eyes so that she may not see the sufferings of slaves toiling in the hot sun. There is no reason to suppose that the lady, brought up all her life to see the suffering of slavery, would feel any particular sympathy for the unfortunate slaves. Again (118), it is somewhat hardy to say, in discussing the discoveries at Knossos, that "the story of Theseus was to a great extent proved". It may also be questioned (125) whether it is safe to say that the bull "was regarded as royal and sacred", and, "the chief sacrificial animal" in the first period of Aegean civili-